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## HDIHOR

Helen Bowen
bab@traplet.com

## FDTHORTAT ASSISTANTP

Aimee Beard
aimee.beard@traplet.com

## RHCUTAR CONHRNIBUHORS

Trish Latimer, Trudi Doherty, Jo Tinley, Claire Lockwood, Rebecca Handy, Rebecca Anderson, Sue Mason Burns, Sarah Tucker \& Rachel Norris
MANAGME DHRFGTOR
Tony Stephenson
OPMRAMIONS DI: FGHOR
Tom Stephenson
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MAGAZINTS DHSICN \& IHYOUT

## Ruth Whalley

PHOTOGRAPIIY
Tomasz Sochacki
MARTMHING BXPGOUTIVIS
Wendy Adams Tel: 01684588521
email: wendy.adams@traplet.com
ADVFRIISING SALIFS TFXIFCUYIVIF
Helen Lockley Tel: 01684588510
email: helen.lockley@traplet.com
ADVFRMISING COPY GONYROTHFR
Cindi Griffiths Tel: 01684588517
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Angela Price Tel: 01684588568
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Welcome to our colourful May issue! Spring is most definitely here and yet we find ourselves already planning ahead to the summer booking our holidays, ordering plants for this year's hanging baskets and, if you are anything like me, thinking about putting away the warm clothes and planning my summer wardrobe! The projects this month provide the perfect inspiration for both seasons so whether you are happy strolling through spring flower meadows or are ready to hot foot it into warmer days and summer fun, there is sure to be something to get you feeling creative.

We've some texture-filled designs covering a range of tempting techniques. Try Jo Barclay Loggie's 'beach daze' micro macramé bracelet on our cover (and on page 70!) which uses Superlon cord and different sized and shaped beads to great effect. Create lovely layers of beaded flowers with Rowena Hayter's 'fabulous flowers' necklace (p62) or roll relief into silver sheet with the 'fine vines' collection from Joanne Tinley on page 36.

Spring is a great time of year to dip your toe in the water of a new technique so why not have a go at the easy chain maille cuff from Sarah Austin (p31). It will stretch your jump ring repertoire (quite literally!) with clever use of rubber O-rings. Or, find a new friend in felt with a simple introductory project to beadmaking by Natasha Smart. You'll find her 'summer sundae' project on page 51.

We've all the regulars, including a veritable splash of colour from the designer challenge designs and some multi-colour magic from both the 'recipes for... and 'shopping for...'features. Even the 'meet and greet' this month will get you in the colour groove!

Happy creating! Yelen


## ON THㅏㅜㄴ BTOC

Don't forget to look for extra content on our blog www.beadsandbeyondmagazine.blogspot.co.uk.

This month: find two variations to Rowena Hayter's 'fabulous flowers' project and discover a course or workshop near you this May...
plus more!

## Bditor's choice

With the ideas on repurposing components in our April issue still fresh in my mind, Rebecca Anderson's collection really caught my attention The recycled glass flowers in her 'all things bright and beautiful' set on page 10 give a frosty glow to the pieces and make the perfect backdrop to all manner of cute clay critters!


EDITOR
Helen Bowen With the ideas on my mind Rebecca ght and beautrun 10 give

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Create a necklace and matching pieces that celebrate all the flora and fauna of the natural world using recycled glass flower beads and the cutest little creature beads. Gain confidence in working with wire in this pretty but rustic collection

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Take a simple 8-braid kumihimo technique and add beads to create a pretty little flower patterned bracelet

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Stretch your chain maille skills (literally!) with this fun bracelet design that uses rubber O-rings alongside your usual jump rings

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Add delicate texture to silver sheet using a rolling mill and special paper templates. The pretty vine design is brought out with a perfect patina in this gorgeous jewellery set

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Pick your favourite ice-cream flavours for felt beads in this simple necklace and matching bracelet

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Learn how to handle aluminium for a modern and light necklace that incorporates polymer clay

## 62 Fabulous flowers

Stitch Delica beads and daggers into pretty layered flowers then link them into a fantastic focal for this necklace. You'll find matching earrings and a bracelet on our blog too!

70 Beach daze
Choose your own colour combination for this clever macramé cuff that combines cord and beads into waves of wonderful texture

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Hollow beads give you lots of opportunities to create exciting and unique jewellery pieces. How will you fill yours?


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# retail therapy 

## This month's round up of the hottest new products and the latest beady news.

## A crafty day out!

Discover the finest arts and crafts from over 200 craftspeople from across the UK at the Weald of Kent Craft \& Design Show on from 2nd to 4th May at Penshurst Place, Tonbridge. You'll truly be spoiled for choice - from handmade gifts, ornaments, jewellery, glass and ceramics and garden accessories. Take part in craft workshops, watch a demonstration or two or sit back and enjoy the live music or indulge in a traditional afternoon tea -you won't be short of inspiration to get creative and the event is sure to be a memorable day out for all the family.

Find out more and book at www.thecraftshows.co.uk


WEALD OF KENT


SHOW

## Wooden it be lovely

Have you seen the range of wooden beads at Cookson Gold lately? They come in a range of shapes, colours and sizes from rounds to rings, natural to deep ebony and tiny to totally chunky! Wooden beads are great for using alongside heavier beads in necklaces as they keep the overall design light and comfortable to wear. Try them in your seaside themed pieces or knot them with natural stringing materials for a rustic look.

Discover more at www.cooksongold.com
1 Tiger ebony round wood beads, 10 mm , $£ 5.04$ per 40 cm strand
2 Pukalet beads, $8 \times 4 \mathrm{~mm}$, $£ 2.16$ per 40 cm strand
3 Greywood six-sided twisted beads, $8 \times 15 \mathrm{~mm}$, $£ 5.40$ per 40 cm strand


## How to enter our giveaway competitions

Complete your giveaway coupon online and stand a chance of winning one of our giveaways this month. This means it's completely free to enter online as you save the cost of the stamp!

To complete your giveaway form online just log on to:
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The closing date for giveaways shown in this issue is 13th May 2015. Good Luck.

If you'd still like to use traditional mail to enter, please send a postcard or sealed down envelope to Giveaways, Beads \& Beyond Magazine, Traplet Publications Ltd, Traplet House, Pendragon Close, Malvern, WR14 1GA.

Make sure you write on the postcard the names of the items you would like to enter the draw for. If you'd like to be entered in all the giveaway draws that month just write ALL. Also include your name and address and don't forget the stamp!

See www.beadsandbeyondmagazine.com for terms and conditions of entry.

## Bloomin' marvellous

If you are bored with plain old fish-hook earwires and want to add a finishing touch to your spring/ summer earring makes then these fantastic flower earring posts are just the thing. They measure $15 \times 14 \mathrm{~mm}$ and have a loop behind to which you can add your choice of beads Available in packs of five pairs and complete with
 plastic fasteners, they come in a silver, antique brass and antique gold finish and cost $£ 4.75$ per pack.



Jig and clever
We were lucky enough to try out the new 3D Bracelet Jig from Beadalon at the recent Craft Hobby \& Stitch show. Product Manager Wyatt White (Mr Beadalon) showed us how to make a perfectly sized wire bracelet with nothing more than the jig, some silver plated wire and some sparkly rondelles. The award winning jig comes with 20 pegs that you can place in the holes to create your own uniform or asymmetric wire bracelet designs. Add beads to your wire base to make something truly unique in no time at all!

Check the Beadalon website for stockists and prices - www.beadalon.com


## Hematite heaven

Totally Beads have a new range of plated hematite beads including these beautiful flat, 12 mm rose shaped beads. The flower beads come in various colours including blue, silver, purple, green, champagne and rainbow, and also come in two finishes matt and shiny. Make them into quick and easy earrings or string them together with some spacer beads for a lovely necklace what could be simpler? You'll also find other shapes in this versatile plated range including nuggets, two-hole spacer bars,


Find the whole range at www.totallybeads.co.uk

## Get tooled up

If you fancy having a go at metalwork but aren't sure what tools you need, then a set of needle files is a good place to start. They are a must-have for all sorts of projects and allow you to quickly smooth rough edges on pieces of copper, silver and aluminium as well as nonmetal materials. This six piece superior steel needle file set from Expo Drills and Tools features a handle with adjustable chuck and all the shapes of file you could need including round, flat parallel, square and half round, all contained in a handy and compact wallet. This set is £16.95, and is available from www.expotools.com


As a Beads \& Beyond reader you can request a free catalogue. Just send an email with your name and address to
info@expotools.com quoting "B\&B reader offer".

## Pump up the volume!

The 'Crescendo' necklace kit from Spellbound Bead Co. makes clever use of beautiful Preci twin beads to create waves of beads finished with three pretty beaded necklace strands. Av in four colour combinations (teal/blue/purple, black/grey/silver, bronze/gold/topaz and orang cerise/red), the kit includes all the materials you need (including needles!) plus easy-to-follow instructions. The kit is $£ 12.95$ and a matching bracelet kit is also available at $£ 10.95$.


Discover this kit and many more at www.spellboundbead.co.uk

## all things bright and beautiful

## Create a colourful jewellery set that celebrates flora and fauna using linking techniques and simple wirework - perfect if you are just starting to dip your toes into wireworking! By Rebecca Anderson

In hearing the phrase 'all things bright and beautiful' I immediately had the next line of the old children's hymn continue on in my mind - 'all creatures great and small'! I'm sure I'm not the only one who remembers sitting cross-legged in their primary school hall, singing along this song about the flora and fauna of the world, and having colourful images of birds, flowers and mountains in their mind. Perfect inspiration and imagery for any jewellery designer!
intimidating medium to work in, but happily, my rustic wirework pieces here are perfect if you are a beginner - it's the ideal project to dip your wirework toes in, so to speak. If you can create a simple loop, then you can have a go at creating this chunky chandelier. Placing the loops exactly where you want them can take a little practice, as can creating the spiral pins (make sure to use the very tips of your round nose pliers here) so I suggest gathering scraps of old wire to have a little go on first, before attempting the real thing. The only extra tools you will need for this project (on top of your standard arsenal of pliers) are a steel bench block and a jewellery hammer - I used a chasing hammer but most flat-faced jewellery hammers will do. These are very useful tools for many things - not least making your own findings - so if you can afford them, I do recommend investing. I added in an extra step of tumbling the chandelier parts after hammering and before oxidising, but don't worry if you don't have a tumbler hammering will do a good job of hardening the chandelier components.

A word of warning when working with both polymer components, and recycled glass beads: whilst both are sturdy enough for finished jewellery, they both have tendencies towards breaking if you are too heavy handed with your pliers. Take care when turning wrapped loops not to place excess pressure on the beads as they can chip relatively easily with such direct force.


## gather these supplies...

Necklace measures 82 cm

- Handmade polymer sleepy bunny with flowery fabric
- 1.25 mm copper wire
- 1 mm copper wire
- Recycled glass flower beads in red, orange, yellow, turquoise and purple
- Recycled glass turquoise rounds
- Round link copper chain
- Liver of Sulphur
- Rennaisance wax


## tools required

Wire wool, chasing hammer (or other flat-faced jewellery hammer), steel block

Fere's how...


1
Cut 20 cm of 1.25 mm copper wire.
Eyeball the centre and turn a simple loop at the central point.
$\bigcirc$
Add another four loops, two on each
$\sim$ side of the initial loop, with approximately 1 cm of wire running between each loop.

$\checkmark$ Approximately 1 cm above the last Cloop, turn another simple loop, facing the opposite way to the loops in steps 1 and 2. Cut this so it sits flush against itself. Repeat on the opposite side.

$\triangle$
Repeat steps 1 an 2 but with 30 cm of 1.25 mm copper wire instead.


Approximately 3.5 cm above the last loop, turn another simple loop. This time the loop should be at a 90 degree angle to the other loops - facing forward rather than flat. Repeat on the opposite side.

6Using curved objects (l used a mug and a perfume bottle!), shape the two chandelier parts into curves. Make sure the two pieces sit together nicely, ready for attaching to each other later.


## About our designer.

Rebecca Anderson
Rebecca Anderson has been designing and making jewellery for as long as she can remember! Initially inspired by her creative mum and grandma, she loves light, colour, stories and sharing her passion for handmade with others. You can find her unique, one-of-a-kind pieces at www.songbead.com



5Hammer the two chandelier pieces with a flat-faced hammer and steel block. Careful that the wire doesn't jump about or move, particularly at the loop points, as this will leave extra dents in your components. (Tumble the components at this point if you wish.) Oxidise, buff and seal the components if you are working with raw copper wire.

8Cut 7 cm of 1 mm copper wire (l preoxidise mine for this type of work) and turn a small spiral at the base with the tips of your round nose pliers. Repeat until you have 20 spiral pins.


9Slide a recycled glass flower onto a pin and begin turning a wrapped loop. Attach it to a loop from one of your two chandelier components (see Designer Secret for the colour order I used). Repeat until there are three flowers per loop on the larger chandelier piece and one flower per loop on the smaller chandelier piece.

10Connect the two chandelier pieces by simply opening and closing the two loops on the larger of the two pieces. Cut 10 cm of 1 mm copper wire and turn a wrapped loop at one end. Slide a flowery bunny onto this wire and close with a wrapped loop. Attach this to the right-hand side of your chandelier.


11 Cut 10 cm of 1 mm copper wire and turn a wrapped loop at one end. Slide on three recycled glass turquoise rounds and close with a further wrapped loop. Attach this to the left-hand side of the chandelier. Measure approximately 48 cm of round link copper chain and attach to the empty wrapped loops from steps 9 and 10. Your necklace is now complete!


## Sleepy Foxes >

 HERE'S HOW: Create two spiral pins and slide on a turquoise flower, a purple flower and a polymer sleepy fox onto each. Turn wrapped loops to close and finish with copper earwires.

All Creatures Great and Small > HERE'S HOW: Create three spiral pins from 1 mm copper wire. Slide a red, orange and yellow flower onto each respectively, and attach to a large hammered copper ring with wrapped loops. Cut a 10 cm piece of copper wire and turn a wrapped loop at one end, attaching this to the copper ring. Slide on a sleepy squirrel and close with a wrapped loop. Measure 60 cm (approx.) of copper chain and attach together in a ring. Attach one link of the chain to the loop above the squirrel. Your pendant is complete!


## < Each Little Flower that Opens

HERE'S HOW: Create a chandelier part similar to the first in the main project but with three central loops as opposed to five (you will only need 15 cm of copper wire). Create three spiral pins and slide on a pair of flowers on each pin - turquoise/purple, red/large turquoise and turquoise/purple. Attach these in turn to the three loops. Measure approximately 40 cm of copper chain and attach to the two empty loops from the chandelier part. Separate the chain in the centre and add a 10 mm jump ring to one side and a 15 mm lobster to the other side. Your simple chandelier necklace is complete!


< The Sunset and
the Morning
HERE'S HOW: Cut 15 cm of 1 mm wire. Create a medium-sized loop in approximately the centre. Create a teardrop shape above this loop using a cylindrical object as a guide (I used a lip balm) and turn a wrapped loop at the top. Add a copper earwire. Create a spiral pin, add an orange flower and close with a wrapped loop, attaching it to the loop at the base of the earring. Repeat for the second earring.


## < Bunny Bye-byes

HERE'S HOW: Cut 16 cm of heavy gauge nylon/stainless steel bead wire. Crimp closed with a brass crimp tube and cover with a large-hole brass spacer. Slide on five turquoise rounds, interspaced with small brass heishi discs. Add a red flower, a large turquoise flower and a sleepy bunny, continuing to use the heishi spacers. Repeat this pattern in reverse (large turquoise flower, red flower) and add another eight turquoise rounds. Crimp closed, covering again with a large-hole brass bead. Add a 15 mm jump ring to one end and a 7 mm jump ring to the other. Slide a brass heishi disc and a Vintaj brass creative leaf toggle onto a brass headpin and close with a wrapped loop. Add this to the 7 mm jump ring and your bracelet is complete.

## shopping guide

Handmade polymer sleepy critter beads - www.treewingsstudio.etsy.com
Recycled glass flowers - www.ghanatreasures.etsy.com
Raw copper wire - www.wires.co.uk
Oxidised copper wire - www.thecuriousbeadshop.etsy.com
Copper chain - www.limabeads.com
Liver of Sulphur gel - www.smittenbeads.co.uk
Wire wool and renaissance wax for wire - www.ebay.co.uk
Wooden rounds - www.etsy.com


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## china blue

Create Riverside Beads' new eight-braid bracelet - perfect for beginners.
By Donna McKean Smith


About our designer...

## Donna McKean Smith - Riverside Beads

I am the founder of Riverside Beads in Peterborough. We are celebrating our 12th year as the area's largest bead store and it's our range of beads that continually inspires me to create. I have a great passion for my craft and particularly enjoy coming up with new ideas using my Kumihimo disk.

Ensuring you place a bead down each time is very important with the braid to ensure the flower pattern is formed.

## gather these supplies...

Bracelet measures 18.5 cm

- Sm 0.6mm Macramé cord
- 1 6x7mm End cap
- 400 Assorted size $8 / 0$ seed beads
tools required...
Kumihimo disk, glue, bead mat

Fere's how...


Measure the length you need your
finished item to be then cut four strands of cord four times the length of your finished design. (As a guide, 1 m lengths are a good size to work with). Prepare the ends of the cord to add the beads on by cutting the cord at an angle and puting clear nail varnish on to stiffen it. Leave to dry thoroughly before adding the beads.

$ح$
Place the four strands together, fold them in half and tie the centre with a spare piece of cord. Push the centre of the cord through the middle hole of the disk. (You may wish to clip our weight onto the scrap cord to help to pull the braid down)

$\zeta s$ Set up the disk by placing a cord either side of $N, E, S$ and W. Ensure the cords are equal lengths underneath.

4Hold the disk with $N$ at the top then take -the cord to the right of the N , (between 32 and 1) and bring it down to the right of the bottom cord (between 14 and 15).

$\square$
Take the bottom cord to the left of $S$ (between 16 and 17) and take this up to the left of the top cord (between 30 and 31).

6Now turn the disk anticlockwise so that E is at the top and repeat the previous step.
This time the cord from the top right (between 8 and 9 ) and will go to the right of $W$ (between 22 and 23).

## shopping guide

All beads and materials from Riverside Beads - www.riversidebeads.co.uk 01778344550 - riversidebeads@yahoo.co.uk



Now take the cord from the bottom left and place it to the left of $E$ (between 6 and 7). Turn the disk a quarter turn anticlockwise again so $S$ is at the top. Braid this pair of moves around ten times, rotating anticlockwise after each pair. This unbeaded section will be where you glue the end cap.

8To add the beads, place the disk so the next cord you are due to bring down is at the top. Thread your petal colour (white here) onto the cords labelled 1 and 2 . Thread the centre petal colour (yellow here) alternated with the main bracelet colour (blue here) onto the cord labelled 3. Thread cord 4 with the petal colour and main bracelet colour alternating (starting with a petal bead). Thread cords 5, 6 and 7 with the main bracelet colour and cord 8 with the main colour and petal colour alternating, this time starting with the main bracelet colour. Thread around 50 beads onto each cord and leave ten beads on the top of the disk. You can tie a knot in the bottom of each cord then wrap the remaining cord and beads round bobbins if you like.


9As you take the next cord over (cord 2 on the picture), push one bead down and rest it on the outside of the cord it is crossing. Place the cord down as you would normally. Repeat this on the cord you are taking up, again popping a bead down before you lay the cord back in the disk. Rotate the disk anticlockwise and repeat the moves.

10Remember to add a bead as you take each cord over and ensure none of the other beads slide into the centre as you are working. When you have used the ten beads on the disk, undo your bobbins (if you are using them) and slide ten more up.


11The braid will appear below the disk and the flower pattern will form after one round of braiding moves. Be sure to add a bead every time you move a cord otherwise your flower pattern will not appear. Add or remove beads from the cords to make the braid the right length for you (allowing 2 cm for the fastening and a little more for the unbeaded end of the braid).

12When your beaded braid is the $\sim$ desired length, braid ten times without beads then add a little hypo cement to the centre to secure if you wish. You can then tie a fine cord round the braid underneath the disk to secure it or tie the cords off on the top of the disk. Remove the braid and trim any surplus cord. Remove the spare piece of cord from step 2 and separate the end caps for the clasp. Put E6000 glue into one cap then place the braid end into it, twisting to ensure the glue secures the braid firmly. Leave to dry then repeat with the other end.

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## shopping guide

4 mm Gemstone rounds (Apatite, Peridot, Lapis Lazuli, Hot Pink/Clear/Grey and Purple Quartz) - www.jewellerymaker.com
ART Tile pendant - www.etsy.com/shop/JLynnJewels
Heart charms, bobble rings, large heart clasp - www.smittenbeads.co.uk Small heart clasp, filigree beads and cones, chain, heart bead frames, spacer beads - www.ebay.co.uk


4 mm gemstone

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## Jump ring jumbles

Thread gemstones onto jump rings for these fun earrings

## Ingredients

14 mm Gemstone faceted/ 26 mm Antique copper jump plain rounds (2 Hot Pink Quartz, 4 each of Peridot, Clear Quartz, Apatite)
149 mm Copper jump rings
2 13mm Fancy round chain links
47 mm Patterned round chain
links

## Method

Thread each gemstone bead onto a jump ring but do not close yet.

Attach half the loaded jump rings onto a 13 mm round $\sim$ link with the Pink Quartz in the centre, Peridot either side, Clear Quartz either side of that and Apatite on the outside.
$\zeta$ Attach two patterned chain links to the top and use a C 6 mm jump ring to attach these to the loop of an earwire.

Repeat in full for a second earring.

## Serving Suggestion

Create a matching bracelet by attaching lots of loaded jump rings to chain.

## Captured <br> jewels

Use jump rings around 2 mm larger than the beads and form a beaded chain

## Ingredients

## 27 4mm Gemstone rounds

1126 mm Antique copper jump rings
Antique copper heart clasp

## Method

Open all but two jump rings. Begin by threading the two closed jump rings onto an open one.

$\bigcirc$Add another jump ring to the two closed rings so you have Utwo double jump rings joined in a chain. Repeat with two more jump rings so you have three double jump ring links.
$\checkmark$ Holding the bottom two jump rings, fold out the four jump Srings above so they form a kind of square. Drop a bead into the centre and fold the rings up and around each side of the bead.

1 Join the two outermost jump rings together with another
士two jump rings and add two more jump rings above these.

5Fold the four rings down as before, add another bead and continue folding and adding jump rings and beads until your bracelet is the desired length, adding a clasp to finish.

## Colour block bangle

Use blocks of gemstones spaced with copper beads for this simple bracelet

## Ingredients

189 4mm Gemstone faceted/ plain rounds ( 27 each of seven different gemstones)
4.5 Coils of bracelet memory wire
26 mm Antique copper fluted saucer beads

## Method

Turn a loop at one end of the memory wire and thread on a 6 mm copper bead. Thread on nine gemstones of one type followed by a 3 mm spacer bead.

Continue threading gemstones in nine bead blocks $\sigma$ interspersed with spacer beads until you run out of beads. Thread a 6 mm copper bead and turn a loop at the end of the memory wire.

3Create two heart dangles by threading heart beads onto $\bigcirc h$ headpins and turning a loop above. Attach one to each loop on the bracelet.

## Serving Suggestion

Create single coil memory wire bracelets, each with a different gemstone and wear them stacked.

## Wired gems

 3Adorn a closed ring with gemstones to make a fantastic focal for a pendant

## Ingredients

144 mm Gemstone plain/faceted rounds (2 each of seven different gemstones)
220 mm Antique copper bobble rings

210 mm Rectangular chain links 26 mm Antique Copper jump rings
80 cm Antique copper chain 1 m 0.5 mm Antique copper wire

## Method

1Attach the wire to one of the bobble rings by wrapping a couple of times. Thread on a gemstone bead and wrap twice around the bobble ring so the bead sits on the outer edge of the ring.

Thread on another gemstone and wrap twice again. $\sim$ Keep threading gemstones in a pattern or randomly until you have attached 14 to the ring. (There should be a small gap between the first and last bead added)
$\checkmark$ Attach the beaded ring to another bobble ring with two
rectangular chain links. Attach the empty ring to a long length of chain using two jump rings.

## Serving Suggestion

Make a shorter necklace by adding a clasp at the back or as a side feature.


Jump ring jumbles


Captured jewels



## Knitted jewels

French knit gems into a bohemian necklace

## Ingredients

| 2104 mm Gemstone plain/faceted | 48cm Antique copper patterned <br> chain |
| :--- | :--- |
| (30 each of seven different | Antique copper heart clasp |
| gemstones) | 26 mm Antique copper jump rings |
| 2 Antique copper filigree cones | 20 cm 0.6 mm Antique copper wire |

rounds gemstones)
2 Antique copper filigree cones

## Bead berries

Make gemstones into juicy fruits with simple two needle threading

## Ingredients

91 4mm Gemstone plain/ faceted rounds (13 Hot Pink
Quartz, 26 Apatite, 26 Purple
Quartz, 26 Lapis Lazuli)

6 35mm Bar chain links 7 Antique copper eyepins Beading thread Antique copper lobster clasp

## Method

Cut a metre of thread and attach a needle at each end. Thread four Hot Pink beads to the centre then pass one needle through the last bead in the opposite direction to bring the beads into a square.

Thread two beads on one needle, one on the other and pass The second needle through the second bead of the first needle. Repeat with three more beads.

3Thread a bead onto each needle then pass both needles $\bigcirc$ through the very first bead in opposite directions. Pop a bead into the centre as you pull the beads tight then pass the thread back through all the beads to secure them.

Make more beads and turn them into links by threading eyepins through the hole of the centre bead and turning loops Attach together with bar links between then add chain and a clasp.

## Colourful clasp

Create your own toggle bar with wire and gems

## Ingredients

9 4mm Gemstone plain/faceted rounds
20 cm 0.6 mm Antique copper wire
ART tile round pendant
20 mm Antique copper bobble ring

Antique copper heart bead frame
Antique copper headpin 45 cm Antique copper chain 36 mm Antique copper jump rings
Single large rectangular link from patterned chain

## Method

Thread seven gemstones onto the centre of the wire. Wind one end of the wire back down and around each bead until it reaches the centre bead. Do the same with the other wire end, working from the other direction.

$\bigcirc$Bring the wires together and twist then create a wrapped loop with The twisted wire. Trim as necessary. Attach the twisted loop to one end of 40 cm of the chain with a jump ring
 Create a dangle with the heart frame and two beads. Attach to the chain link and use this to attach the pendant to a jump ring.

4Attach the two chains to the jump ring and attach the bobble ring to the short chain length with a jump ring - this will be the loop of your toggle clasp.

## Semi-precious strands

Mix up the colours with filigree links for a dainty bracelet

## Ingredients

184 mm Gemstone plain/faceted 98 mm Antique copper filigree rounds (mix of colours) beads
2-hole Antique copper patterned 1 Antique copper headpin
bead 46 mm Antique copper jump
Antique copper heart bead
rings
Antique copper heart clasp
0.6 mm Antique copper wire

## Method

Cut 10 cm of wire and turn a wrapped loop at one end. Thread on a gemstone bead and turn another wrapped loop. Cut another length of wire and turn a wrapped loop. Add a filigree bead them turn a wrapped loop, attaching to the last link before closing.

Create and connect more bead links with various colours and filigree beads to make two strands of beads the same length.
 Make a two holed copper bead into a connector by threadingwith wire and creating wrapped loops each side.

Attach two strand ends to the toggle bar with jump rings. Attach the other ends to the connector bead from step 3. Attach the other connector loops to the toggle component using jump rings.

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## Meet and Qreet

## Q Can you tell us about your career until this point and how you became interested in designing jewellery?

A l've worked as an elf (pointy shoes and all!), bookkeeper, makeup artist, garden designer, interior designer, custom clothing and costume designer, Fimo artist, and metalsmith. I created a Fimo jewellery line that was sold in shops around the country but then I was seduced by metal. I studied metalwork for eight years at our excellent local community college as well as attending workshops across the country. My recent work has been inspired by historic fashion and costume. I use many techniques including wire wrapping as well as metal fabrication and use many materials, including vintage seed beads, vintage metal and enamelled flowers, silk and Prismacolor pencils. My work has been included in many juried shows, as well as in print. I have been a keynote speaker at the Oakland Museum, where I presented a biography of my work to date.


A recent metalwork piece 'Tweedle dee and tweedle dum'
Mama's Little Babies evolved from my love of Victorian illustrations that I have collected for many years. When I began playing with techniques for the Mama's Little Babies line, I instantly grabbed my beloved illustrations and was really excited to be able to use them so literally.


Q What is it about the Victorian era that inspires you to design?
A I am inspired by the Victorian era for many reasons. In particular, I love the Victorians' absolutely over-the-top use of detail and embellishment (more is more!) and their lively curiosity in the natural world and habit of collecting specimens and bits and pieces from around the world. Many of the images I use have a whimsical, tongue-in-cheek aspect to them which I find irresistible. All of our pieces are handmade to order at our studio by the sea in beautiful Northern California. Our lockets are fabricated and plated in the US and resin and images are applied in our studio.


Whimsy and wonder wrapped up into beautiful jewellery pieces

## Q Do you find that your illustrations inspire your jewellery making or your jewellery making inspires your illustrations?

A The process is always different for me! Every once in a while, I'll stumble across an image, and the piece will practically make itself. A recent piece came about in just this way. I chanced upon a beautiful Victorian era postcard with the prettiest soft greens and blues, and the Snow Bunny pieces were born. I just instantly knew the sweet little ears had to poke above the scalloped edges of the piece. And there most certainly had to be capped, wool felt ball baubles that were reminiscent of a bunny's soft cotton tail!


I also love to work with vintage textile images, and in those cases, I usually fall hard for a pattern and/or colour and then design a piece of jewellery that I feel makes the best use of that particular textile. I really enjoy playing with various textures, colour and pattern to make a cohesive piece of jewellery that gives me that little hum of excitement I use to gauge whether l'm on the right track.

Cheri Lewris is the heart and hands behind the jewellery brand, Mama's Little Babies. Each piece is handmade from a studio by the sea in Northern California. We find out how she started her colourful and creative jewellery business.


Playing with texture, colour and pattern
Q Roughly how long does it take you to design and make a piece of jewellery?
A The Mama's Little Babies pieces usually come together over the course of a week or so. It's rare that a first prototype is perfect, and I spend lots of time fiddling with colour first because it simply must be perfect or I can't sleep at night. Proportion is also of vital importance, as well as how the piece lays on a neck or wrist. It must be comfortable as well as thoughtfully constructed. For instance, all of our bracelet components are formed around a bracelet mandrel while warm to give them a slight curve which helps it sit very comfortably on your wrist. Even though our primary material is humble, I strive to create something unique, surprising and of the highest quality possible.


Comfortable curves designed in to each piece


Fitting the pieces of the puzzle together is part of the fun

## Q Do you have a

 favourite piece from your Mama's Little
## Babies line?

A My favourte piece is always the one that my imagination is working on. The joy is in the process for me. I enjoy the struggle and challenge of putting all the puzzle

pieces together. I'll finish a collection for the wholesale shows and just be exhausted after peddling my wares across the country to customers, come home and be terrified l'll never have another good idea, and then a little seed of inspiration will form and the work will begin all over again.

Q What is your favourite metalwork technique to use?
A l've studied many different techniques, but I love chasing and repoussé because it involves creating pieces with depth and texture. It also involves lots of steel tool making, which is really fun! I also enjoy using steel wire to create dimensional pieces and enamelling which adds the colour element I crave.

## Q What does your workspace look like?

A My workspace is in a separate building on our property. There are long work tables with jugs of scissors, Exacto knives, Sharpies and jewellery tools cluttering the surface. Large trays hold beads, felt balls, tassels and findings. A jeweller's bench houses drawers full of hammers, steel tools, jeweller's saws, vices and shears. A wall of cabinets houses felt, paints, Prismacolor pencils and more beads, beads, beads. Shelves of reference books line every other available space. I have a small desk, computer, four printers used for Mama's Little Babies and a cabinet full of enamels. A long shipping table, which also contains our spare inventory, takes up the remaining space.

Q What advice would you give to someone who is keen to learn more about working with metal in their jewellery making?
A Do it! Do it now! You'll get dirty and you'll get to work with your hands to create a true labour of love. Take a class if you can because you'll learn lots of little tips that might take you years to figure out on your own. The Complete Metalsmith books by Tim McCreight are an excellent series of books for beginners.


Q Do you have anything exciting planned for the coming year?
A l've been painting and drawing images inspired by batik and shibori textiles, which I can't wait to begin working with. I envision small pendants and bracelets which contain more woven steel pieces and metal pieces, seed bead flowers and silk string tassels.

Textile inspiration

## To find out more about Cheri Lewis log on to the following:

Shop: www.etsy.com/shop/mamaslittlebabies Instagram: instagram.com/mamaslittlebabiesjewelry Facebook: www.facebook.com/mamaslittlebabies Email: mamaslittlebabies@gmail.com


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## flex fans

I came up with this design after making a simple Celtic Star using O-rings. The finished star seemed too big to make into a bangle so I wondered if half-circles would work better. After that, the design fell into place. The cuff is made up of two different half-circles so a finished cuff must have an even number of half-circles (eight or ten depending on the size of your hand and wrist). Remember the finished cuff may look small, but it will stretch.

Use rubber O-rings in a chain maille weave to make a stretchy cuff with no clasp. By Sarah Austin


## About our designer... <br> Sarah Austin <br> Beadsisters

I run Beadsisters in beautiful SW Scotland with my husband. My interest in chain maille comes from my love of medieval history. Once I discovered coloured jump rings though, the maille shirt I was making was abandoned. There is something about chain maille that is relaxing yet mentally challenging - I love sitting with my beanbag tray, a bunch of rings and my pliers.

## gather these supplies...

Cuff measures 18 cm

- 485.2 mm id, 1.00 mm Ice pink anodised aluminium jump rings
- 805.2 mm id, 1.00 mm Purple anodised aluminium jump rings
- 447.9 mm id, 1.63 mm Pink O-rings
- 487.9 mm id, 1.63 mm Purple O-rings


## tools required...

Two chain, flat or bent nose pliers

Fere's how...


1
The red ring(s) in each step show the ring(s) being added. Link four purple O-rings with one purple jump ring (shown in red here). Position the rings so that you have one O-ring as your centre ring at the bottom. The remaining three O-rings are arranged so that the middle O-ring is pulled to the right leaving a pair of O-rings (upper and lower) at the start of the fan.

$\bigcirc$Weave one purple jump ring (shown in ured) through one new purple O-ring, the single O-ring pulled forward in the previous step and a second new purple O-ring. Link to the centre ring at the bottom and close the jump ring. Position the O-rings as shown.

$\square$ Place one purple O-ring in between the Stwo purple O-rings just added. Weave one purple jump ring through the gap made between the three O-rings and link to the centre ring at the bottom.

Repeat steps 2 to 3 continuing to add O-rings until you have made a fan using twelve O-rings. You should have pairs of O-rings at each end. Make four purple fans.

$\square$ The pink fans are made in the same Jway but have single O-rings at each end. Link four pink O-rings with one pink jump ring. Position the rings so that you have one O-ring as your centre ring at the bottom. The remaining three O -rings are arranged so that the middle O-ring is pulled to the left leaving a pair of O-rings (upper and lower) to the right.

Place one pink O-ring in between the pair of pink O-rings from the previous step. Weave one pink jump ring through the gap made between the three O-rings and link to the centre ring at the bottom.


y continue adding O-rings as before until you have made a fan using eleven O-rings. You should have single O-rings at each end. Make four pink fans.

8
Position one pink fan underneath one purple fan. Link the two fans by weaving two pink jump rings through the top centre gaps made by three pink O-rings, and the centre purple O-ring. On either side of the centre point and using four pink jump rings, weave through each of the remaining gaps made by three pink O-rings.


OthUse purple jump rings to finish joining the fans. Slip the single pink O-ring between two end purple O-rings. Weave one purple jump ring through the gap created by the three O-rings and link to the centre purple O-ring. Link another purple jump ring through the same gap on the outer edge. Repeat on the other side of the fan.

10Position one purple fan underneath the pink fan. With two purple jump rings, link the two fans by weaving purple rings through the top centre gaps made by three purple O-rings, and the centre pink O-ring. Slip the single pink O-ring between two purple O-rings. Weave one purple jump ring through the gap created by the three O-rings and link to the centre pink O-ring. Repeat on the other side of the fan.


]Use six purple jump rings to finish joining the fans. Link purple jump rings through the same gaps as you last linked a purple jump ring in step 10 (where the pink and purple O-rings overlap). Link purple jump rings through the remaining gaps along the outer edge of the purple fan.

Once you have joined all the fans $\checkmark$ bring the pink end fan around to meet the first purple fan. Using purple jump rings, join your cuff by repeating steps 10 to 11 .


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## fine vines

## Add texture to simple shapes using paper and create six beautiful pieces of jewellery from just one sheet of silver. By Joanne Tinley

Ilove jewellery with texture, whether it is hammered, etched or embossed! Texture can make the simplest of cut-out silver shapes into something quite special. One of my favourite workshop tools is my rolling mill which, amongst other jobs, I use to emboss textures into sheet metal. Rolling a piece of annealed sheet through the steel rollers of a mill together with another textured material will cause the silver to push into the spaces between the raised sections of the pattern. I use paper, lace, skeleton leaves and a whole range of materials to emboss my silver, and it is fun to experiment with new materials!
a piece of sheet the same width and gauge as the one that you wish to emboss between the rollers and tighten them down until you can still just about tug the sheet out. Place the taster sheet face down on top of your metal and, without adjusting the rollers, roll them through the mill. If the impression is too soft then tighten the rollers by increments until you achieve the result you are after.

Once I had rolled my silver through with the pattern, I used templates to mark out the shapes I wanted to cut out, making the best of the sheet. I had a clear idea of the design for the main earrings in this project, but worked out the supporting projects from the shapes that
You can buy paper sheets, purposely created for texturing sheet metal. One of the most popular sellers of such textures on Etsy is Rolling Mill Resource, who sells designs that have been laser-cut into thick paper. I have used a lovely twisting leaf and vine repeating pattern in this project. You can easily cut the laser-cut designs to fit a small piece of sheet but I decided to emboss a piece of sheet the same size as the pattern. It means that I can make several matching pieces of jewellery from silver that has been embossed to the same pattern depth. However, more pressure is needed to emboss a nice clear pattern in a wider piece of metal than a narrower piece, so do bear this in mind.

Tracey, the shop owner at Rolling Mill Resource, sends tester sheets with the laser-cut patterns, and these are used to set up your rolling mill to the correct thickness for a clear embossed result. Each rolling mill is slightly different but I get good results from the following method. Place

I had available. I am very pleased that from a 6 cm by 12 cm piece of silver sheet I have enough shapes for three pairs of earrings, two pendants and a bracelet (with some silver left over too!). Even the left over pieces of silver will be used. I'm planning another pair of earrings, and the scrap will be melted into small balls to decorate pendants and earrings.

The main piece of jewellery in this project is a pair of earrings with a secure integrated hook for the ear wires. The ear wires are much simpler to create than you might think, and can be made short or long. The bracelet has the most soldering joints, and the trick is to remove the flame as soon as the solder has melted. Alternatively, use small beads and wrapped loops to link the rectangles together. I have given the jewellery a patina to highlight the pattern but do remember to use warm rather than hot water to dilute the Liver of Sulphur. The patina will take longer to develop but the lampwork beads will not be put at risk of cracking.

## gather these supplies...

## Earring measures 5 cm

- $6 \times 12 \mathrm{~cm} 0.8 \mathrm{~mm}$ Sterling silver sheet (large enough to cover the laser-cut design)
- 16 cm 0.8 mm Sterling silver wire
- 2 Sterling silver head pins
- 42 mm Faceted Labradorite beads
- 2 bm Lampwork beads


## tools required...

Leaf and flower design sheet, rolling mill, shape templates, fine permanent marker, saw frame and size 2/0 saw blade, emery paper in various grades, needle files, round nose pliers, nylon pliers, wire cutters, 10 mm mandrel, chasing hammer, bench block, bench peg, fire brick, small blow torch, easy solder and flux, quench pot, pickle pot and safety pickle, brass tweezers, insulated reverse action tweezers, Liver of Sulphur, fine sanding pad

## EVerés how...



1
Cut a piece of 0.8 mm silver sheet 1 large enough to accommodate the whole of the laser cut design. Anneal the silver, and pickle and rinse to clean off the copper oxides. Adjust the rolling mill as discussed in the introduction, hold the laser-cut sheet and silver together and roll them through the mill.

$\bigcirc$Use templates to plan out the shapes you will saw out of the sheet. I marked out twelve thin cushioned rectangles, five short rectangles and three fatter rectangles. Saw all the shapes out, and set all but two thin rectangles aside for later projects.


3Use a needle file to file the edges of the two thin rectangles to smooth and refine the shapes, being careful not to let the file slip and damage the embossed surface. Sand the edges to remove the file marks.

4Mark where a hole should be drilled towards the bottom of each rectangle and use a centre punch to create a small divot at each mark. This will prevent the drill bit from slipping. Drill a 0.9 mm hole at each mark.

## About our designer... <br> Joanne Tinley

For me, jewellery is the most important part of an outfit, and usually the starting point when planning what to wear to a wedding, party or even a day out with the family! All of my designs are made by me in my studio in Eastleigh, Hampshire.

Find more of my work at www.joannetinleyjewellery.com



MCheck that the two earring wires are the same length, both at the long end that will form the earwire itself and at the short end which will form the hook. Trim as necessary and file all four wire ends smooth.

8Bend the short wire ends over to create a hook that will catch the long end of the earwire and hold it securely. Bend the wires in opposite directions on each earring.


9Bend each long wire end around a 10 mm mandrel to form the ear loops, making sure that the ends catch inside the hooks. Make sure that the earrings are made to the same length.

10Holding the earrings of the edge of a bench block as shown, hammer the front of the ' $U$ ' of each earwire to strengthen it.


11
Thread a small Labradorite bead, a lampwork bead and another Labradorite bead onto a headpin. Use a wrapped loop to attach this through the hole in the bottom of one of the earrings. Repeat for the second earring.
$\square$ Use Liver of Sulphur to give the Wearings an antiqued patina, using warm water rather than hot to protect the beads. Soften the patina with a fine sanding pad.


Stunning studs >
HERE'S HOW: Choose two of the shorter rectangles and file and sand their edges. Place them upside down on a soldering block. Hold a stud pin in reverse action tweezers and dip the end in flux. Place a small piece of easy solder on the soldering block and melt this onto the end of the stud pin. Hold the pin on the back of the rectangle and remelt the solder. Repeat for the second earring and quench, pickle and rinse the silver. Use Liver
of Sulphur to give the earrings a soft antiqued finish.


## < Swinging cluster

HERE'S HOW: This pendant uses one of the thinner rectangles and one of the shorter rectangles cut out from the main piece of sheet. Drill a 0.9 mm hole at the top and bottom of each, and attach a Labradorite bead on a headpin at the bottom of each rectangle. Use jump rings to hang the rectangles from a large hammered oval ring. Thread a small Labradorite bead, two lampwork beads and another Labradorite bead onto a headpin and use a wrapped loop to link this component onto the hammered ring. Hang the oval ring from a chain using a jump ring and give the whole pendant a Liver of Sulphur patina.


## < Double drops

HERE'S HOW: Choose two of the thin and two of the shorter rectangles and file and sand their edges. Drill 0.9 mm holes at the top and bottom of the shorter rectangles and a hole just at the top of the other pair. Use 3 mm jump rings to join a thin rectangle to the bottom of a shorter one. Form earwires from 6.5 cm of 0.8 mm wire, and hang the earrings from the earwires. Use Liver of Sulphur to give the earrings a soft antiqued finish.

Although the earrings in the main project don't take too long to make you could make them even quicker by leaving out the beads or by



Connecting vines >
HERE'S HOW: File and sand the edges of four thin and three fatter rectangles. Drill 0.9 mm holes slightly
in from each corner of each rectangle. Use 5 mm jump rings made from 0.8 mm wire to link the shapes together, with the wider rectangles in the middle. Use easy solder to solder the rings closed. Cut two 4 cm
lengths of chain and attach these to the last holes using jump rings. Quench, pickle and rinse. Carefully place tips of round nosed pliers inside each ring and
gently pull the handles apart to make them oval. Attach two 4 mm rings and a clasp at the midpoint of one chain and five rings at the midpoint of the other.

Finish with a Liver of Sulphur patina.

## < Sweet and simple

HERE'S HOW: This pendant uses just one of the thin cushioned rectangular shapes. File the edges to smooth and refine the shape and then use emery paper to remove the file marks. Place the rectangle upside down on a soldering block. Form a small 'U' from 0.8 mm wire for the bail and hold it in reverse action pliers. Dip it in flux. Place two small pieces of easy solder onto the soldering block and melt one onto each end of the ' $U$ '. Remelt the solder to attach the bail onto the back of the pendant. Quench, pickle and rinse. Use Liver of Sulphur to give the pendant a soft antiqued finish.



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We sent each designer a selection of beads kindly supplied by JillyBeads


W
hat a bright and colourful challenge pack we have this month. The 'painterly splash' octagonal beads are complemented perfectly with the Swarovski Fuchsia and Peridot Xilions, seed beads in hot pink and lime and some fun white glass loops. Our four participants were Gill Teasdale, Sarah Tucker, Trish Latimer and Charlotte Rosser.


Four different designers use the same pack of beads to create different pieces of jewellery.

# Jhllybeads 

To order any of the beads shown, please log on to www.jillybeads.co.uk


FIRST IMPRESSIONS
When we chose this selection of beads here at JillyBeads for the Designer Challenge it was the dreary depths of winter. Consequently we were drawn to these colour popping shades of fuchsia, peridot and white which are so reminiscent of hot summer days! This versatile mix of sparkling SWAROVSKI crystal, pressed glass, seed beads and acrylic components were a joy to work with and I had no trouble imagining them crafted into a statement necklace, beachy surfer style bracelet and the prettiest of earrings.

Gill Teasdale


Summer statement >
HERE'S HOW: This bold necklace is very easy to make. Start by slipping the end of a 30 cm length of Beadalon through the last link of a length of double link chain. Make three wrapped loop dangles on long headpins using a Xilion, a cube and a paintery splash octagon. Attach a 30 cm length of Beadalon to the end of a length of chain using a crimp bead and a wire guardian. Thread 15 seed beads and a sequence of cubes and silvery heishi, spacing the three dangles equally amongst them, then thread 15 more seed beads. Attach another length of chain, decide on the perfect length for your necklace then attach a pretty
clasp using jump rings.


44 www.beadsandbeyondmagazine.com

## < Painterly knots

HERE'S HOW: This is a variation of the Shamballa style bracelets which are so popular, and shows just how this style can be adapted to look completely different. Following the usual method, make a square knotted bracelet using 0.5 mm white waxed cotton cord. Thread alternating colours of seed beads onto the outer threads and separate them with square knots. After 11 repeats pass all three threads through the large painterly bead then knot and thread 11 more repeats. Join the bracelet with a sliding section of square knotting and knot each end of the bracelet with an overhand knot. Slip a dragonfly onto a jump ring and hook one through the knot at each end of the bracelet.


## < Pretty in peridot

HERE'S HOW: These pretty earrings are uncomplicated in style in order to show off the beauty of the crystals - there's no point in gilding the lily! To make, simply open a 7 mm jump ring and hook on an eyepin then thread the jump ring through the hole in a Swarovski Peridot flower pendant. Close the jump ring securely. Thread a 6 mm Fuchsia Xilion bead onto the eyepin and push it down to the base of the eyepin. Next make a wrapped loop out of the remaining length of the eyepin wire, tucking the cut end in securely. Hang this dangle onto a dainty earwire which does not detract from the crystals. Repeat for a second earring!

## You will also need...

0.5 mm white waxed cotton cord, silver plated headpins, Beadalon, crimp tubes, wire guardians, double link chain, jump rings, fancy clasp, earwires, 7 mm jump rings, eyepins 0.6 mm silver plated wire, jump rings, 7 -strand beading wire, crimps, lobster clasp - www. jillybeads.co.ukCookson Gold www.cooksongold.com

## FIRST IMPRESSIONS

I was really happy to see the beautiful bright greens and pinks when I opened the package - a breath of fresh air in the middle of winter. As a seed beader, I usually work with very small beads, so I knew that creating with the larger beads would be a real challenge for me. Working with these beads gave me the opportunity to work with wire, which is something I haven't done for a while and I really enjoyed the change of technique.


Sarah Tucker


Raise the bar >
HERE'S HOW: Make a double wrapped loop on one end of a 20 cm piece of 0.8 mm wire. Thread on a pink size $6 / 0$ seed bead (D), an olivine 5 mm cube (E), 1D, an orchid 9 mm cube (F), 1D, a white glass loop, 1D, $1 E, 1 D$, a painterly splash octagon, 1D, 1E, 1D, a loop, 1D, 1F, 1D, 1E finally 1D. Finish with a double wrapped loop. Cut chain the desired length for the necklace then cut in half. Open a jump ring, thread on one piece of chain, one of the beaded bar's loops and a crystal flower. Close the ring and repeat on the other side.


## < Hummingbird's song

HERE'S HOW: Thread the hummingbird pendant onto a jump ring and set aside. Using a needle threaded with 4lb Fireline, pick up a pink size $6 / 0$ seed bead ( $D$ ), a lime seed bead (C), 1D and an olivine 5 mm cube (E). Go through all the beads again and knot. Exiting the first D, pick up 3D, skip a bead then go through the next three beads to exit the third $D$ bead picked up in round 1 . Continue in this manner for a total of four corners then go through all beads in this round again. Exit one corner bead, pick up 1C, the pendant jump ring and 1C. Go back through the corner bead and work through to the opposite corner and repeat to add the key ring. Weave in thread ends.

## < Dragonfly dragonfly

HERE'S HOW: Thread a dragonfly charm onto a jump ring and set aside. Using a needle threaded with 4lb Fireline, pick up a pink size $11 / 0$ seed bead (A) and a Fuschia 8 mm Xilion (B) and repeat until you have four of each bead threaded. Pass the needle through all the beads again and knot. Exiting an A bead, pick up 1A, 2 lime size 6/0 seed beads (C) and another A bead. Go through the next A and repeat three times. Weave in the thread ends. Attach an earwire between two C beads and, on the opposite side, attach the jump ring with the dragonfly charm. Repeat for a second earring.


## You will also need...

Silver earwires, jump rings, 0.8 mm wire from www.jillybeads.co.uk Chain necklace, key ring, hot pink Duracoat Miyuki size11 seed beads. 0.6 mm wire, 7 -strand beading wire, crimps, lobster clasp - www.crystals-and-ice.co.uk


Trish Latimer


Pink and peridot >
HERE'S HOW: Cut a length of 0.5 mm craft wire (approx. 20 cm ). Create a loop at one end of the wire, and thread on a silver dragonfly charm. Wrap the loop to secure. Take ten lime seed beads and thread each onto a headpin. Create a wrapped loop above each bead then thread all ten onto the wire above the dragonfly. Thread on a fuschia cube bead followed by an olivine cube. Create a loop in the wire above the wrapped olivine cube bead then wrap to secure. Add the earring drop to an earwire and repeat to create the second earring.


## < Colours and clusters

HERE'S HOW: Attach a length of beading wire to a lobster clasp using a wire guardian and a crimp. Thread a seed bead onto a headpin and create a wrapped loop above the bead. Make lots of these! Thread beads onto the beading wire followed by clusters of wire wrapped seed beads. Keep on threading beads and wire wrapped beads onto the wire until the desired length is reached. I used four painterly splash beads. Thread on a crimp bead then attach the beading wire to the loop part of a toggle clasp using a wire guardian. Thread the excess wire back through the beads and crimp to secure. Trim off any excess beading wire and attach the hummingbird pendant to finish.


## < A splash of colour

HERE'S HOW: Cut a length of 0.5 mm craft wire (approx. 20 cm ). Create a loop at one end of the wire, and thread a Swarovski flower onto it. Wrap the loop to secure. Take six Swarovski Xilion beads and thread each onto a headpin. Create a wrapped loop above each bead then thread all six onto the wire above the flower. Thread on the painterly splash bead above the seed beads. Create more wrapped loop dangles using four more Xilions and ten lime seed beads then thread these above the painterly splash bead. Create a loop in the wire above the wrapped loop seed beads then wrap to secure. Add a chain by threading it through the loop.

## You will also need...

0.5 mm craft wire, wire guardians, crimps, lobster clasp, 19-strand beading wire 0.6 mm silver plated wire, jump rings, 7 -strand beading wire, crimps, lobster clasp - www.jillybeads.co.uk

## FIRSN IMPRESSIONS

What a bright summer mix! My daughter Sophie picked out the painterly splash octagons proclaiming "oh mummy I love them!" so that's where I started. I put one alongside the cubes, which created the perfect asymmetrical bracelet. When I looked at the hummingbird pendant, I thought I'd give it a splash of colour so used Vintaj metal paints to highlight the detail. The pair of Swarovski elements flowers shouted earrings at me and the peridot colour perfectly complemented the copper tones in some filigree stampings.


Charlotte Rosser


Bright blossoms >
HERE'S HOW: Thread a lobster clasp and crimp bead onto 20 cm of Tigertail. Put the end of the Tigertail back through the crimp and close leaving a 1 cm tail. Thread alternating lime green seed beads and 9mm orchid cubes on the other end until you have six seed beads and five cubes. Hide the 1 cm tail inside these beads. Thread on a painterly splash octagon followed by alternating pink seed beads and olivine cubes until there are eleven seed beads and ten cubes. Add a crimp and 5 mm jump ring then pass the Tigertail back though the crimp and two beads. Close the crimp and trim. Put a 4 mm jump ring through the dragonfly charm and 5 mm jump ring then add to the lobster clasp - this allows you to change the charm


## < Chandelier sparkle

HERE'S HOW: Connect an earwire to one point of the copper stamping using a 4 mm bronze jump ring. Put a 6 mm bronze jump ring through a 14 mm peridot flower then connect to the opposite point of the stamping. Put two 6 mm Fuchsia Xilions on two bronze ballpins and turn wrapped loops through the next two points of the filigree either side of the flower. Miss one hole and turn two more wrapped loops as before with two 4mm Caribbean Blue Opal Xilions on two bronze ballpins.
Repeat for the second earring.


## < Painted bird

HERE'S HOW: Paint the hummingbird pendant with jade and ruby Vintaj patina. Turn a wrapped loop through the pendant, add a 6 mm Fuchsia Xilion (A) and turn another wrapped loop. Make a chain of wrapped loop spacers with the following pattern; pink seed bead ( $B$ ), $A, B, A, B$, white glass loop (C), B, A, B, A, B, A, B. Attach the last wrapped loop to a 30 cm piece of silver chain. Make another wrapped loop chain starting at the pendant with the pattern; $A, 3(C, B), A, 3(B, C) B, A, 3(B, C) B$.
Connect the last wrapped loop to the other end of the 30 cm silver chain.

You will also need...
0.6 mm silver plated wire, jump rings, 7 -strand beadirg wire, crimps, lobster clasn - www. iillybeads.co.uk
Filigree pressing - www.oldbicycleshop.co.uk
Bronze earwires, jump rings, ballpins - www.etsy.com/uk/shop/ WildStrawberrySeeds
Silver plated rolo chain - www.tanzeedesigns.co.uk
Vintaj Patina paint, Ruby and Jade - www.cjbeaders.co.uk


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Your letters and jewellery makes!

## Hi , <br> I fell in love with the Geisha Girl-kimono Folds back in issue 78. The creativeness and elegance of them, I just had to try it. I have a new friend now - Glossy Accents and cardstock! I'm a bit addicted and can't stop making them. Brooches, necklaces and bag charms. The step by step instructions were brilliant. Thank you for giving me a new passion. <br> Paula Connaire <br>  <br> 'Kimono folds' project from March 2014



These little Geisha girls are so cute and colourful Paula and it looks like you have mastered the new media perfectly! They make great embellishments for cards and the front of notebooks too so why stop at jewellery now you have the paper bug! Enjoy spending your Beads Unlimited voucher!

## Hi.

When I could no longer work because of long term illness, I went to my local beading shop to browse around and stumbled across your magazine. I purchased my very first issue of Beads and Beyond magazine in July 2013.
I really do enjoy the step-by-step instructions to the most beautiful projects people can create. I was completely hooked. I have learnt so much from your magazines, from the professional designers, the different materials used, ideas and tools to create such masterpieces.


Well I've finally plucked up the courage to send in a picture of my latest design. It's now given me the confidence to let my creative side loose that I thought I didn't have.
I have called this set 'Moonlight Elegance' Veronica Cooksey

It's wonderful to hear how your confidence has grown Veronica through reading the magazine. This set is beautiful with the pearl and wire combination and very aptly named. What will you be spending your voucher on?

## On Facebook this month! <br> 

Our Facebook page is there for you to showcase your creations, get advice from other beaders and find new friends! We'll share our favourite posts, include our top makes in the magazine and choose one design each month to win a $£ 25$ voucher!

Samantha Jackson posted this beautifully designed wire work bracelet with Turquiose and Labradorite. We loved the waves of wire in this piece Samantha.


## From our online gallery

Take a stroll around our 'Made by Me' readers' gallery on our website www.beadsandbeyondmagazine.com and be inspired! You can leave comments on the exhibits already on display or submit your own photo to share with visitors. You could win a £10 voucher for Beads Unlimited.


By Sarah Hewitt


Lace Agate wrap
By Jill Carter


Two In One Necklace By Febby Kartika


## Swirling Slabs

By Maddison Langford


By Michele Trapiche

## Share your creations with us and you could see your work in print!

Email us and tell us about your design, including a photo of your jewellery to inbox@beadsandbeyondmagazine.com or post a photo on our Facebook page
www.facebook.com/beadsbeyondmag
We'll publish as many of your letters and photos as possible and there's a £50 gift voucher courtesy of Beads Unlimited for our star email each month plus two more $£ 25$ vouchers up for grabs for our favourite Facebook posts or emails. We'll squeeze in lots of lovely makes from our 'Made by Me' gallery too, and three of the photos published will receive £10 Beads Unlimited vouchers,

[^1]
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www. WarwickBeadShop com
12-14 Smith Street, Warwick CV34 4HH Tel: 01926403443 Email: info@WarwickBeadShop.com Opening Hours : Tues - Sat : 12Noon-4:00pm




## gather these supplies...

Necklace measures 46 cm

- 1 g each of Flesh (1/38), Blossom (1/37), Mint $(5 / 113)$, Pale Lilac $(7 / 19)$ and Pale Grey $(7 / 10)$ dyed Merino wool fleece tops
- 130 cm 1 mm Sea green waxed cotton cord


## tools required...

Jug with washing up liquid and hot water solution, 25 cm straight mattress needle, scissors, ruler

Feréshow...

7. You will make six round felt beads, one of each colour in the order shown, each one 1 mm greater in diameter than the previous one. Finished sizes should be between 16 and 21 mm in diameter. Note that the colour of the smallest bead (which will act as the necklace fastener) can be the same as any of the other colours.

$\bigcirc$To make each bead, first take a narrow wisp of fleece approx 6cm long and roll it up tightly lengthways from one end to create a roll/bead. Hold the bead firmly between your fingers to ensure it does not loosen. Take another narrow wisp and wrap it tightly around the bead at 90 degrees to the first (i.e. covering the ends of the roll).

$\zeta$ Repeat this wrapping stage as many
Utimes as necessary to reach the desired size, each time alternating the direction you wrap around the bead, and using longer wisps as the bead grows. Stop wrapping when the beads are the following approximate diameter sizes: 19, 20, 21, 22, 23 and 24 mm . Each bead should be neat, tightly wrapped with a smooth, rounded cube shape.

To felt each bead, dunk it quickly into Ihot soapy water and shake off any excess. Place the bead in the palm of one hand and, using the fingertips of the other, gently roll it around in your palm. A soapy lather should develop - if not, dunk again and keep rolling. The bead will quickly become rounder and firmer. Roll increasingly firmly as the felt hardens and shrinks, maintaining the round shape.

$\square$ Continue rolling until each bead has shrunk by approximately 3 mm in diameter, i.e. 16, 17, 18, 19, 20 and 21 mm . The beads should feel smooth, firm and not squidgy. Rinse each bead under a hot tap, squeezing until the water runs clear of soap. Roll in the palm to re-shape then leave to air dry.

$\bigcirc$Fold the cord in half. With both strands together, tie a knot 2 cm from the folded end to create a loop. Adjust to ensure the loop is just large enough to fit over the fastener bead.

## About our designer...

## Natasha Smart

I have been felting and creating unique textile jewellery and accessories for the last eight years. I sell my designs online, at fairs/events and to commission, and I also teach feltmaking workshops. For more details of my work view my gallery at www.flickr.com/ photos/natashasmartdesign and my blog www.natashasmartdesign.blogspot.com


y With both strands together, tie a knot 17 cm from the loop knot. Arrange the five largest beads in size order and, using the mattress needle, individually thread them onto both strands right up to the knot. Tie a further knot in the strands immediately after the last bead. Leave a further 17 cm gap before tying a final knot.Use the mattress needle to thread the

8fastener bead onto the strands, and push it right up to the last knot. Tie a double knot as close as possible to the fastener bead. Thread the loose strands separately back into the cord hole and out the side of the bead, pulling the knot inside to hide. Trim loose ends.

Variation...


## Ice cream delight

HERE'S HOW Make five round 17 mm felt beads, one in each colour, and a 16 mm bead as the fastener. Fold a 75 cm length of cord in half and tie a knot 2 cm from the fold to make a closure loop. With both strands together, tie a further knot after 4 cm . Thread the five larger beads onto both strands then tie a knot close to the last bead to secure. With both strands together, tie a final knot after 4 cm . Attach the fastener bead to finish. For a larger or smaller bracelet, simply adjust your 4 cm gaps either side of the beads.

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## discworld

Layer circles of aluminium and clay to create your own modern statement necklace. By Clair Wolfe


About our designer..
Clair Wolfe
I have been designing and creating jewellery for over 11 years and am always on the lookout for new skills and techniques to add to my jewellery designs. When not creating, I am a stay at home mummy of two children who are growing far too quickly. I also enjoy walking my dog Walter and caring for my chickens.


## gather these supplies...

Necklace measures 46 cm

- 350 mm Aluminium round blanks
- 4 Large silver plated oval jump rings
- Selection of polymer clay colours
- Epoxy resin glue


## tools required...

Pasta machine, acrylic roller, circle clay cutter, plastic sheet, burnisher, heat brick, blowtorch, power punch

Ferés how....


Take half a block of a light coloured polymer clay and condition it by first warming it in your hands, rolling it and squeezing it. Flatten slightly and then pass through the widest setting on a pasta machine. Fold it and repeat a couple of times.

2Condition small amounts of five different coloured clays, roll into sausage shapes and place randomly onto the conditioned sheet of light clay. Press down with fingers and then roll over with an acrylic roller so they are slightly flattened and attached to the clay sheet.

$\zeta$ Pass the clay through the pasta machine Oon the widest setting, fold in half and place back into the pasta machine with the folded edge going into the pasta machine first.

$\Delta_{p}^{k}$Keep folding and passing through the pasta machine on the thickest setting until the colours have merged and formed a pleasing effect. Don't overwork it or you will end up with a solid colour.

$\left\{\begin{array}{c}\text { Big and bold metal necklaces can often be heavy and uncomfortable } \\ \text { to wear, as well as expensive to produce. Aluminium is a } \\ \text { fantastically light and easy to use metal even if you have very } \\ \text { basic metalwork skills. Its neutral colour means it is a great metal } \\ \text { to combine with a host of other jewellery making mediums. }\end{array}\right\}$


$n$Once cooled, use a wire brush on the surface of each of the aluminium circles this will remove the slight oxidisation and produce a wonderful shimmering effect. Take clay from the oven and allow to cool thoroughly before touching.

8Mix up a small batch of 2-part epoxy glue and add a thin coating to the back of the clay. Carefully place onto the aluminium circle, in a slightly off-centred position. Allow the glue to cure, and remember to do this step in a well ventilated room.


9While the glue cures, take the fourth disc and use a power punch to cut out small aluminium circles. Add a smaller punch attachment to the tool and carefully punch small circles out of the ones you just cut.

10Mix up a second small batch of epoxy glue and use it to stick the small punched out circles onto the surface of the clay. Once again, allow time for the glue to cure before proceeding to the next step.

$1]$ Use a Sharpie marker to mark out the position on the aluminium circles where connector holes need to be added. Once again use a power punch or similar to add the holes. Make sure that the holes are not too close to the circle edges.

$\bigcirc$The final step is to assemble the necklace. Use chunky jump rings to connect the three circles. (The ones used for this project were taken from a chunky chain) Add a length of chain to each side, finishing with your chosen clasp.

## shopping guide

Aluminium blanks - www.metalstampingblanks.co.uk
Powerpunch - www.thecrystalphoenix.com

# top <br> 12 

What says spring better than a flower? Brooches seem to be back in fashion this season, whether worn on a bag or blouse. Bold and beautiful or pastel and pretty, there are lots of ways to make them -see our website for instructions on how to make these blooms.

## Flower brooches in pink and purple



This stunning brooch is so simple to make you'll barely need instructions!
Beads and supplies from www.jillybeads.co.uk - 01524412728

$Z^{\text {Thorn }}$ beads make perfect petals in this spiky design. Beads and supplies from www.spellboundbead.co.uk 01543417650


Create this pretty beaded floral pin using glass flower beads and sparkling Czech glass.
Beads and supplies from www.mailorder-beads.co.uk 01159588899


4 Use drops, daggers and leaves secured with wire to make the Epetals for this stunning flower brooch
Beads and supplies from www.beadsisters.co.uk -
01776830352

$\square$ Form frilly petals from seed beads for a pretty beaded flower. Beads and supplies from www.riversidebeads.co.uk 01778346810


M Lovely lucite leaves form the petals for this colourful brooch. Beads and supplies from www.spellboundbead.co.uk 01543417650


6 A unique brooch with pearls and chains that is great for beginners.
Beads and supplies from www.mailorder-beads.co.uk 01159588899


8
This one is a real stunner with a handmade Big Bloom clay flower plus the new season Swarovski Pastel Yellow Pearls.
Beads and supplies from www.jillybeads.co.uk - 01524412728


9 Use hessian ribbon in three colours to form the petal of this bloom
Beads and supplies from www.riversidebeads.co.uk 01778346810

 11 emboodeed broch
Beads and supplies from www.mailorder-beads.co.uk 01159588899


T Make easy chain maille flowers using O-rings for this daisy brooch
Beads and supplies from www.beadsisters.co.uk 01776830352


1 Delicate in colour and design, this little brooch is so
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## fabulous



$\square$
Candy coloured Delicas and eye-popping cords make a gorgeous floral design, just right for a summer outing. By Rowena Hayter


About our designer...
Rowena Hayter Spellbound Bead Co.
Rowena is currently studying for her degree in jewellery design in Edinburgh. In her non-student time her cheery face can be seen morris dancing or back at Spellbound up to her eyes in beads.

## gather these supplies...

## Necklace measures 52 cm

- 3 g Duracoat Silver-lined dyed willow Delica beads (A)
- 3g Duracoat Silver-lined dyed hibiscus Delica beads (B)
- 3 g Duracoat Silver-lined dyed spearmint Delica beads (C)
- 5 11x3mm Opaque teal dagger beads (D)
- $511 \times 3 \mathrm{~mm}$ Opaque rose pink dagger beads (E)
- 5 11x3mm Metallic soft gold dagger beads (F)
- 2 8x6mm Topaz oval crystal beads (G)
- 2 Gold colour eyepins
- $45 \times 4 \mathrm{~mm}$ Gold colour oval jump rings
- 4 Gold colour box-style lace ends
- 1 Gold colour clasp set
- 1 mm Cotton thong ( 35 cm each of sea foam, pale pink and crushed berry)
- Ash Nymo D beading thread
tools required...
Size 10 beading needle, scissors, round nose pliers, flat nose pliers

$\left\{\begin{array}{c}\text { This pretty colour-way is perfect for everyday wear this spring } \\ \text { and summer but you could easily make a more glitzy version by } \\ \text { swapping the Delica colours for black, silver and grey and the } \\ \text { dagger beads for crystal beaded headpins. Add a chain instead } \\ \text { of cord and you're ready for a night on the town! }\end{array}\right\}$
Fere's how...


Make the small flower first. Prepare the needle with 1 m of single thread and thread on 10A. Pass the needle through the first A bead to make a circle. Pass through the following 10A to make the circle firm.Thread on 2A. Pass the needle through $\checkmark$ the next 2A beads around the circle so the two new beads sit side-by-side on the edge of the circle. Repeat to add five sets of 2A beads in total. (The base of your petals)

$\checkmark$ Pass the needle up through the first A O f the first 2A block and thread on 11A. Pass back down the second $A$ bead of the 2 A block and the following 2 A of the ring - you have now made the outer edge of the first petal. Repeat to add five petal edges in total.

4Following the diagram, fill in 5A beads to the centre of each petal. The needle passes up the first 1 A of the 2 A block then crosses from one side to the other to add 1A, 2A and another 2A beads. Thread on $3 A$ for the tip and return the needle to the ring. Complete all five petals. Finish off the thread ends neatly and securely.


5Now make the large flower. Follow the same method as the small flower but with a larger bead count. Use 15A for the ring. Add 2A as in step 2 between every third and fourth A around the ring and make the petal edges with 17A instead of the 11A used previously.

6Following the diagram, fill in 9A beads for the centre of each petal - it's a tight fit. As before add 3A to the tip and return the needle to the ring - note the needle emerges in the opposite direction. Complete all five petals and finish off the thread ends. Make a small flower and a large flower in both $B$ and $C$ beads. You will have six flowers in total.


rPrepare the needle as before and thread on five repeats of 2C and 1D. Make into a firm ring as shown. Make a stack of the $A$ bead large flower, the $D$ bead ring just made and the $B$ bead small flower. Arrange so the two sets of petals line up with the dagger beads peeking out between.

8Attach each set of $3 B$ beads between

8the large flower petals to the daggers all around the ring. Replace the small flower on top and attach the 2A beads between the petals on this ring to the daggers. Stitch the top bead at the tip of each small petal to the top surface of the large petal. Finish off the thread ends.


9Repeat steps 7 and 8 to make two more flower stacks. Make up the dagger rings with the matching Delica colours and swap about the flower colours so you have three mix ' $n$ ' match flowers when you have finished. Arrange them in the order you want on the necklace with the petals touching as shown.

10Prepare a new thread, ready to attach the flowers together using a square stitch. Line up the last five beads along the outer edge of one large flower petal to the same beads along the opposite outer edge of the next large flower. Square stitch these five beads together. Repeat on the other side of the central flower to attach the third flower.


Make two links with the $G$ beads using eyepins. Use jump rings to attach these links to the petal tips of the two outer flowers on the centerpiece.

$1 \square$Cut the cotton lengths in half and $1 \sim$ divide into two sets of three. Add a box lace end to each end of each set then use the remaining jump rings to attach to the $G$ bead links and the clasp at the back.

## Spotlight

This month's Spotlight is on three lovely books (each one a giveaway ! ), the blog of the month $\}$ and the website of the month. Reviewed by Joanne Tinley

## blog.happymangobeads.com

The Happy Mango Beads blog belongs to a great independent bead shop website of the same name, based near the Rocky Mountains in Colorado. The website itself offers a fantastic range of beads and everything you need for your jewellery projects, but the blog is well worth adding to your regular reading list.
The blog has a wonderfully friendly style and provides a wide variety of useful posts on all sorts of topics including colour trends, jewellery making tips and behind the scenes peeks at what is obviously a funfilled workplace! The humorous posts make very enjoyable reading (the interviews with Gary the dog on his opinions of the new Pantone colours spring to mind!) but each one also teaches you something about jewellery making and designing or inspires you to try new colours or new crafts.


As you would expect from a blog linked to a business, Happy Mango Beads' products make many appearances (as do competitions and special offers) but the team are also very good at pulling together jewellery making tips and projects from across the web and also at sharing their love for jewellery making. Featured


Designer posts are also regularly written, sharing the work of Happy Mango Bead customers and providing lots of ideas for using their products.

Visit blog.happymangobeads.com to find lots of lovely photos of equally gorgeous beads and jewellery, and prepare to be inspired!

## Book review - Hemp Jewelry Easy-to-make Designs for Boho Chic Style

Suzanne McNeill is one of the most published jewellery authors today with over 200 titles (and several awards!) to her name. Hemp Jewelry is her latest offering with a wealth of fashionable projects that take no time and very few materials to make. So, before you start imagining 1970s macramé plant pot holders, let me tell you that hemp has changed almost beyond recognition since then. Cords are now available in every colour imaginable from earthy tones to bright neons and even metallics. Suzanne's projects take full advantage of the new materials with sophisticated as well as fun designs, and remember that changing the colours you use in a design will change the look of it dramatically.
Rather than have the techniques separate from the projects

Suzanne teaches how to tie each knot at the start of the project instructions, and the projects follow a logical order in terms of the knots that they use and
 teach. The edges of the pages are colour coded so that you can easily find your way back to the knot information again. The instructions are very clear, with coloured diagrams to help you. I do love the knot index at the back with simple diagrams that are perfect reminders of how each knot is supposed to look!

Hemp Jewelry is a great book for teaching you a new skill and helping you to create lovely new jewellery for the summer sun (I hope!). Look out for one of Suzanne's projects from the book in our July issue! It was published by Lifestyle Books in March 2015. It is available from www.amazon.co.uk priced at $£ 7.99$. ISBN 9781504800150.


## www.shineyrocks.co.uk

Shiney Company is celebrating their tenth birthday this year, and has grown into a thriving independent bead store with a fantastic reputation. Both the Shiney Company shop in Bristol and the website stock a beautiful range of beads, including an amazing array of Swarovski Crystals. Jane Purdy and Amanda Pickstock from Shiney were selected by Swarovski as a 'Create Your Style Partner' in 2006 and Shiney is the UK's first and only SWAROVSKI® ELEMENTS recommended store. They have designed for Swarovski's international design workbook, and created many beautiful projects for magazines including, of course, Beads and Beyond. Many of these projects are available through their website as kits with full instructions and in a range of colours. My favourite is the new Noughts and Crosses crystal and pearl bracelet in rich deep reds!
Although Shiney Company's full range of beads, findings and tools is available through the easy-to-use website, a trip to Bristol is definitely recommended as this really is a welcoming, community shop. They offer a range of jewellery, beadwork and tiara classes to suit all ages and skill levels, private workshops and even a craft club. Late night bead

shopping is on Tuesdays and Thursdays - but remember that the website is open 24 hours a day!

Visit Shiney Company at www.shineyrocks.co.uk


## Book review A Year Of Jewelry

The beautiful cover of A Year of Jewelry really sets the scene for the delights inside! Written by Kaari
 Meng, the founder of the French General store in Los Angeles, it offers 36 lovely projects divided into 12 sections, one for each month. Each section takes its name and theme from a French holiday or tradition celebrated in that month, with a set of jewellery inspired by that occasion. For example, April's theme is "Poisson d'Avril", an April Fool's game played by French school children, with three very different memory wire bracelets in soft pearl colours. August's theme is also watery, inspired by beach holidays during Les Grandes Vacances.
All of the jewellery projects, indeed the whole design of the book, has a strong vintage feel, as the French General Store is a treasure trove of vintage and vintage-style beads, jewellery and haberdashery. Kaari's designs encourage you to reuse pieces of old, loved but broken jewellery, vintage game pieces and old buttons. She also showcases some of her favourite vintage finds and discusses where you might find some of your own.
A Year of Jewelry is beautifully laid out with a well written materials and techniques section at the front of the book. The projects themselves don't have step-by-step photos, but the combination of clearly written instructions and excellent main project photos make everything easy to follow. The hard part will be deciding which design to work on first!


## A Year of Jewelry (ISBN 9781454708049) was published by Lark Crafts in March 2015. It is available from www.amazon.co.uk priced at $£ 17.99$.

 Book review -
Creative Soldered
Jewelry and
Accessories

Creative Soldered Jewelry and Accessories is the follow up to Lisa Bluhm's first book, Simple Soldered Jewelry \& Accessories. It is a rare book that combines both soft soldering and hard soldering - usually authors focus on one or the other, even though there are some similarities between the two techniques (heat being the most obvious!).
Although I'm confident with my hard soldering techniques and my blowtorch is one of my favourite tools, I have not yet tried my hand at soft soldering. However, I found Lisa's instructions very clear and easy to read. Work-in-progress photos back up the written directions where needed, but the techniques section at the front of the book is so well written and photographed and so well detailed that the projects themselves don't need lengthy instructions. There are 28 soft soldered projects including jewellery and pretty household items, all using lovely found materials. If I do get my hands on a soldering iron I will be having a go at the Layered Flower Brooch!
Lisa finishes the book with five hard-soldered projects, introducing a new technique to her readers. Although not as elaborate as the soft soldered tutorials, each of these five
 projects teaches an important skill. The tips that Lisa includes are very useful, as is the detailed trouble-shooting guide found in the techniques section.


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Create this colourful cuff with a zigzag design and take your macramé skills up a notch. By Jo Barclay Loggie

## gather these supplies...

Bracelet measures 19 cm

- Superlon thread in 3 colours
- Selection of size $6 / 0$, size $8 / 0$ and size $11 / 0$ seed beads
- Delicas
- 3 mm cube crystals or 3 mm crystal rondelles
- 4 mm Fire-polished beads or 4 mm crystal bicones
- 212 mm Copper rings
- 2 Copper jump rings
- Copper toggle clasp


## tools required...

Macramé board and pins, scissors, glue


The Double Half Hitch (DHH) knot is the primary knot used in macramé. Tying several of these knots, one after the other forms a raised 'bar' of cord which you can create in any direction.


## shopping guide

Micro macramé is a great technique for creating jewellery with texture and interest. Once you've learned the basic knots, you can combine it with beads and experiment with multiple cord types. If you need a refresher of the basics, you'll find lots of videos on YouTube or why not book yourself in for a workshop with Jo at Spoilt Rotten Beads?

Whilst beaded macramé can look complex, many designs use just one simple
knot.


## About our designer... <br> Jo Barclay Loggia <br> Spoilt Rotten Beads

Jo is the Bead Shop Manager and Designer at Spoilt Rotten Beads in Ely, Cambridgeshire. She is a school teacher and self-taught jewellery maker and now teaches classes (when she's not busy managing the shop!). Serés how...


1Pin a ring (we used the hoop component L of a toggle clasp) to the centre of the top line of your macrame board on the top line. Cut five lengths of Superlon thread that reach fingertip to fingertip (with arms stretched out to the side) - two lengths (approx. 1.5 m ) of colour A (orange here), two of colour B (turquoise here) and one of colour C (chocolate here). Using Lark's Head knots, attach the threads to the copper ring in the order $\mathrm{C}, \mathrm{A}, \mathrm{B}, \mathrm{A}, \mathrm{B}$. You'll have ten threads which you can number 1 to 10 in your head from left to right.

[^2]
$\checkmark$ Intersect threads 2 and 3 with another pin, $\bigcirc$ just below the first row of DHH knots. Pull thread 2 around the pin and secure it on the RHS of your board - this is your new 'holding thread'. Make DHH knots with threads 3, 4 and 5 this time onto the new 'holding thread'. Repeat with the next two threads - you will have four knots in the first row, three in the second and so on. Leave thread 5 to the left for now.

Insert a pin between threads 9 and 10 on
the extreme RHS and pull thread 10 around the pin and secure it on the left-hand side (LHS) of your board. You want the thread to lie just below your last row of knots. Starting with thread 9, tie DHH knots with each thread the whole way across. Bring thread 5 on the left (the upper turquoise thread here) UNDER the holding thread and tie a DHH knot.
$\square$ Insert a pin inbetween threads 8 \& 9 , bringing thread 9 across all the other threads and securing it to the LHS of your board. Tie DHH knots right across, starting with thread 8 on the RHS. Pop a pin inbetween the 2 threads left on the LHS (in this case the turd. ones) and pull the top of these two across all the others at a 90 degree angle to the previous double row of DHH knots and secure it to the RHS of your board.

6You're now going to start adding in beads from the left hand side. Add beads in any colour or size you choose to make a beaded thread the right length for the arch shape. Here I've added one size 8/0 seed bead onto the blue thread then, holding the bead in place, tied a DHH knot onto the 'holding thread' with the bead thread. I then left a thread without beads (so the beaded rows don't overlap each other) then added five size 11/0 beads to the next thread.



Keep adding beads to your threads, allowing your design to grow. I have tied some threads with a DHH knot without adding any beads in order to reduce the bulkiness of the cuff. Your first 'fan' shape will be complete once you've used all your threads.

8You now need to tie a 2nd row of DHH knots, so place a pin in-between the remaining LHS thread and the row of knots above. Pull the thread around the pin and over all the other threads securing it on the RHS of your board. Starting from the left tie a row of DHH knots all the way across.

$\mathrm{O}_{1}$
Insert a pin between the two threads to the lett (blue in this example) and take the upper thread around the pin, over all the threads and secure on your board on the LHS at a 90 degree angle to your previous knots. Start adding in beads to make a 'fan' shape to the left. Keep making fans to the right and left until you're almost at your required length (allowing for another copper ring and a clasp). Finish the design with a double row of DHH knots.

10You will have two threads to the left and just as at the beginning, take the top thread underneath the other and use it to tie a DHH knot.


11 We need to build the RHS up a little to - match the left before we can attach the second ring or clasp component. Keeping the thread on the right separate, attach the next four threads to the base of your board. Take the thread on the right (Orange) and tie DHH knots with it onto the next four threads. Repeat the process with the next three threads and you're ready for the ring! Unpin your work, flip it over and re-pin so that the reverse faces up.

1
Dow you can attach the threads to the 1 second ring using DHH knots. Turn the board around and start with the thread on the far RHS, working your way to the left. At this stage, dab a little glue over ALL the knots around the ring. Leave it to dry before trimming any excess thread and adding a toggle clasp with jump rings.

## Add a touch of sparkle to clear hollow beads. By Trudi Doherty

Heréá how...


T Take your clear rod and wind on two ـ thin wraps. Make them about $12-14 \mathrm{~mm}$ apart.

Add wraps gradually to the sides so ) that the two discs start to meet. If you have a bead roller, you can use one of the cavities to help push them together or alternatively, use large tweezers to nudge them together.
Remove the bead from the mandrel and

$\bigcirc$Unoroughly clean the hole. To remove all the bead release from inside, place inside a small cup of water and swirl around. This will help force it out.

$\bigcirc$Mix up some 2-part epoxy and carefully apply to the edges of the hole. Gently place the grommet into one side and allow to dry thoroughly overnight.

## gather these supplies...

## Bead measures 18x21mm

- Clear Glass
- Am Blue crystals
- 2 mm Silver plated grommets
- 2-part Epoxy


## tools required...

Coated 4 mm mandrel, cocktail stick, round nose pliers, wire cutters, flat nose pliers, didymium safety glasses, large tweezers, bead reamer

## About our designer... <br> Trudy Doherty

Trudi has been lampworking since 2007, and you can see more about her on her website www.glitteringprize.co.uk

$r$
Add in your crystals then mix up some more 2-part epoxy and place the grommet over the other hole. Allow to dry.

$\bigcirc$When it is dry, feed your choker wirethrough the holes to complete your necklace.

It might take a little bit of practice, but once you get the hang of making hollow beads you'll find it hard to stop.

They are a great way to make larger beads that are surprisingly light! They can look great plain or with a little decoration, but if you make them with oversized holes then you can fill them with a variety of things. In this tutorial I've used crystals as the magpie in me loves the sparkle.

## shopping guide

Glass, mandrel and bead realese Tuffnell Glass - www.tuffnellglass.com
Silver findings - By George - www.mizgeorge.co.uk

# shopping for multi-colour magic colours to make jewellery that will brighten up any plain outfit 



Spectrum 12 mm tie dye handmade polymer clay bead by Cate van Alphen, $£ 2.75$ each from www.bigbeadlittlebead.com


Silver $55 \times 36 \mathrm{~mm}$ owl with blue and turquoise diamante beads, £2.50 each from www.riversidebeads.co.uk


Bright spirals 18 mm handmade polymer clay bead by Jayne Kriel, £1.50 each from www.bigbeadlittlebead.com


Mixed colours size 11/0 opaque Preciosa Czech glass seed beads, 60p per 10g bag from www.bigbeadlittlebead.com


Frosted 8mm multi-coloured Cracked Agate round, $£ 6.00$ per 40 cm strand from www.spoiltrottenbeads.co.uk


Noosa style 20 mm coloured swirl popper 70p each from www.riversidebeads.co.uk


Chunky wooden beads handpainted with colourful folky designs, $£ 2.75$ per random mix of 10 beads from www.jillybeads.co.uk


Stripy round 20 mm rainbow acrylic bead, 36p each from www.jillybeads.co.uk


2 mm rainbow rattail, 41 p per metre from www.jillybeads.co.uk


18 gauge 4 mm id, $5 / 32$ chain maille jump rings, £1.95 per pack of 100 rings from www.spoiltrottenbeads.co.uk


Set of Bright Lights $18 \times 10 \mathrm{~mm}$ handmade lampwork glass beads, $£ 12.00$ per set of 5 beads from www.bigbeadlittlebead.co.uk


Polymer clay 16x20mm fantasy flower heart beads, $£ 1.25$ per pack of 5 beads from www.jillybeads.co.uk

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Our beginner's guide to basic jewellery making techniques PLUS the ultimate pliers wish list.

## Loops

To turn a loop you will need a pair of round nose pliers. Turn the wire at a right angle then move the jaw of the pliers to the end of the wire, turn the wire back on itself to form a loop. Make the wire loop meet so your piece of jewellery will be secure.


## Using a jump ring



To open a jump ring you will need two pairs of pliers; either flat nose or chain nose pliers. Grab the jump ring in two places near the join using the pliers and twist the ends away from each other. To close the jump ring, twist the ends back together again. Never pull a jump ring apart; it will ruin the tension and shape of the jump ring.

## Wrapped Ioops



Turn the wire at a right angle (using round nose pliers)
Wrap the 'scarf' around the neck holding the head with chain nose pliers.

$\zeta$ The excess of the 'scarf' $\bigcirc$ sh should be trimmed using cutters and the end gently squeezed in using chain nose pliers for a neat non-scratch finish.

## Crimping



Thread a crimp tube onto one end of the length of stringing wire. Now thread the end through the loop of your clasp and then back into the crimp tube. Using the crimping pliers, place the tube in the second notch of the pliers to create a half moon shape.


P Place the tube into the first
notch of the crimping pliers to fold the crimp into a small tube to secure. You will now have a crimp tube that has been folded in half.

## Opening a split ring



A split ring is useful when extra security is needed to attach charms or to connect a clasp to a piece of jewellery. It works as a doubled up jump ring.
To open one you will need a pair of split ring pliers; insert the tip of the pliers into the split ring, and as the gap opens slide on the charm or clasp.


## Round nose pliers

The rounded jaws of round nose pliers are used for making neat loops and rings in your wire.
Professional quality pliers have very fine points so that you can make really small loops and rings. These pliers are useful for making earwires, making the loop for wrapped loops and for making your own eyepins.

## Flat nose pliers

Flat nose pliers are used in pairs to open and close jump rings, to hold the wire when wire wrapping and for general wirework.
Choose pliers with no serrated teeth so that they won't mark the wire. These pliers have fine jaws for delicate work.

5 Chain nose pliers
Chain nose pliers are used for similar jobs as flat nose pliers, but have a small jaw and a pointed tip which makes them great for getting into small places. Again they are smooth inside to avoid making marks on your wire.

Cutters or side cutters
Wire cutters (also called side cutters) are compact rounded head cutters for general wirework. Don't be tempted to use your scissors for wire cutting as even the finest wire will create grooves in the blades and ruin them.

Flush cutters
Flush cutters are very similar to side cutters, but have a really pointed tip so that you can trim wire from the most hard to reach places. These cutters will cut the wire flush and not leave a jagged edge, essential to avoid sharp wire ends.

## Memory wire cutters

Memory wire cutters are sometimes called shears and are made from very strong tempered metal designed for cutting tough memory wire. Don't use your normal cutters to cut memory wire as you can blunt them easily and you can injure yourself trying to squeeze too hard and risk bits of wire flying off dangerously.

## Split ring pliers

Split ring pliers look very strange with one bent jaw and one flat one.

They are designed specifically to open all sizes of split rings to attach
jump rings or wrapped loops of beaded dangles. Ideal to avoid lots
of split fingernails!

## Bent chain nose pliers

Bent chain nose pliers are great for general wirework, holding and especially when you'll be working for prolonged periods of time, such as when making chain maille. The tips are bent so that your wrists are at a comfortable angle to work and you can alleviate repetitive strain injuries.

## Double nylon jaw

 thread pliersNylon jawed pliers have removable plastic (nylon) pieces covering the metal jaws so that they won't scratch or mark even the softest wire. They are ideal for precious metal or coloured metal wirework and great for straightening out tangled or bent wire.

## Crimping pliers

Two part crimping pliers allow you to easily and neatly add crimp tubes and beads to your projects. The pliers have two different shaped holes (when the jaws are closed) to squash, and then round the crimp so that it securely grips the wire. Some crimping pliers have several holes so that you can crimp different sized findings.

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## beads Qbeyond

## June 2015 | Speak Preview

## Inside our

## next issue...

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- Make it easy - our new feature for beginner beaders

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[^0]:    10 Charlotte Street, Perth PH1 5LL

[^1]:    We are happy to feature your original designs, jewellery inspired by this magazine and jewellery inspird by others but please credit the original designer if the desian is not your own and jewellery inspired

[^2]:    $\bigcirc$ Intersect threads 1 and 2 with a pin and pul thread 1 across all other threads and secure on the right-hand side (RHS) of your macrame board. This is your 'holding thread' Separate threads 2, 3, 4 and 5 out to the left and tie double half hitch (DHH) knots onto the holding thread with each in turn, starting from the far left.

